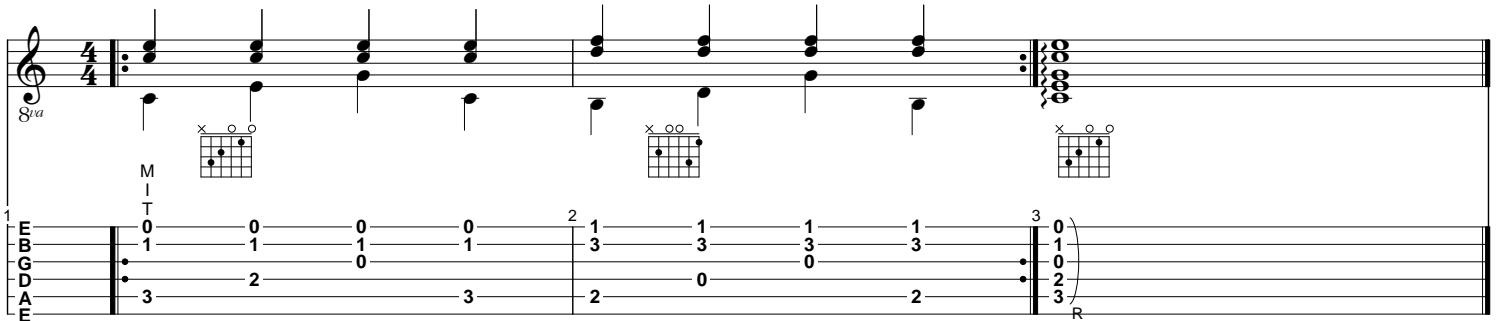


# 120 Arpeggio Exercises

Mauro Giuliani

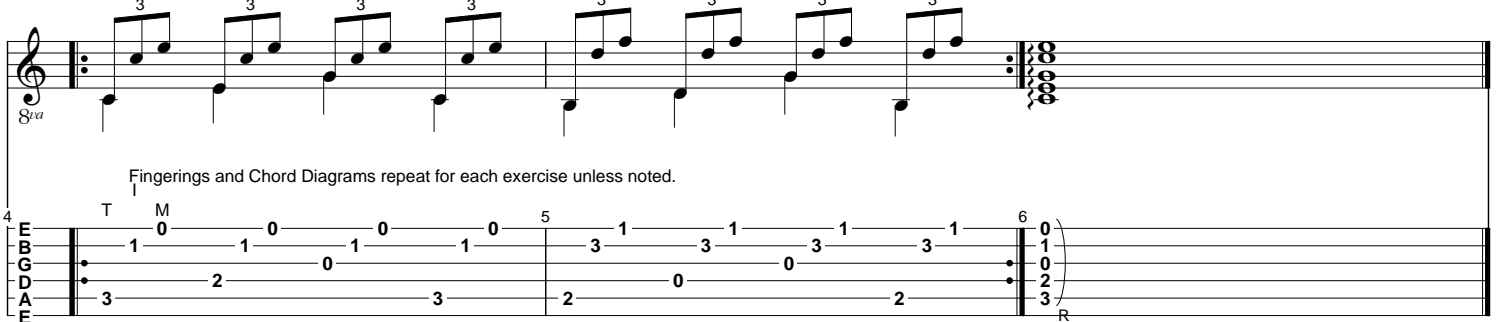
TablEdited by  
michaeljoyce@hotmail.com

## No. 1



Exercise No. 1 is in 4/4 time. The treble staff shows a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, and a final E4-G4-A4 chord. The bass staff shows the corresponding fingerings: E4 (0), G4 (1), A4 (2), E4 (3), G4 (1), A4 (2), E4 (3), and a final E4 (0), G4 (1), A4 (2), E4 (3) chord. Chord diagrams are provided for the first, fourth, and seventh measures. The first diagram shows E4 (0), G4 (1), A4 (2). The fourth diagram shows E4 (0), G4 (1), A4 (2). The seventh diagram shows E4 (0), G4 (1), A4 (2). The final measure shows a double bar line and a repeat sign.

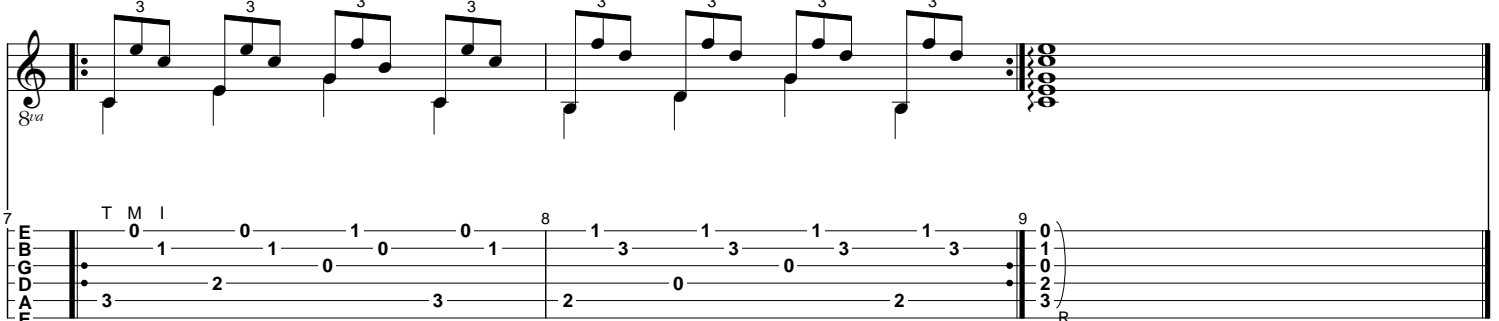
## No. 2



Exercise No. 2 is in 4/4 time. The treble staff shows a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, and a final E4-G4-A4 chord. The bass staff shows the corresponding fingerings: E4 (0), G4 (1), A4 (2), E4 (3), G4 (1), A4 (2), E4 (3), and a final E4 (0), G4 (1), A4 (2), E4 (3) chord. Chord diagrams are provided for the first, fourth, and seventh measures. The first diagram shows E4 (0), G4 (1), A4 (2). The fourth diagram shows E4 (0), G4 (1), A4 (2). The seventh diagram shows E4 (0), G4 (1), A4 (2). The final measure shows a double bar line and a repeat sign.

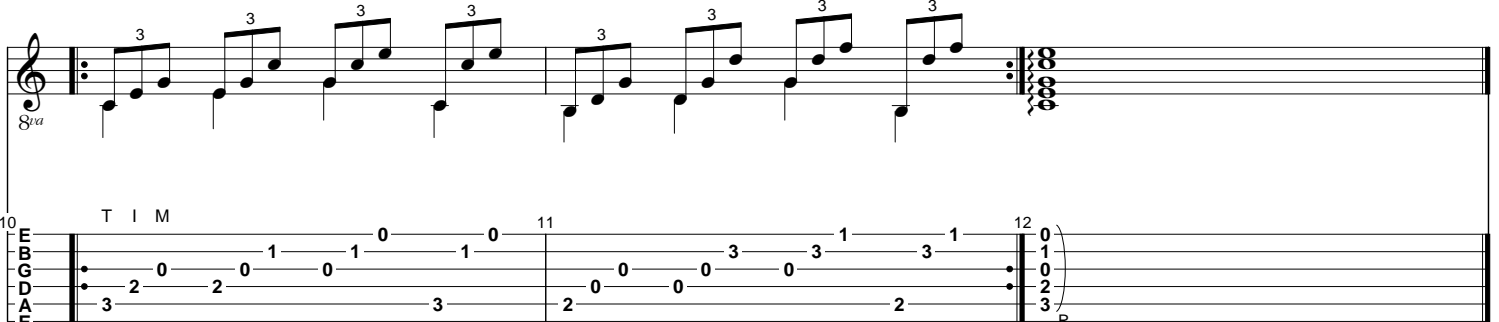
Fingerings and Chord Diagrams repeat for each exercise unless noted.

## No. 3



Exercise No. 3 is in 4/4 time. The treble staff shows a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, and a final E4-G4-A4 chord. The bass staff shows the corresponding fingerings: E4 (0), G4 (1), A4 (2), E4 (3), G4 (1), A4 (2), E4 (3), and a final E4 (0), G4 (1), A4 (2), E4 (3) chord. Chord diagrams are provided for the first, fourth, and seventh measures. The first diagram shows E4 (0), G4 (1), A4 (2). The fourth diagram shows E4 (0), G4 (1), A4 (2). The seventh diagram shows E4 (0), G4 (1), A4 (2). The final measure shows a double bar line and a repeat sign.

## No. 4



Exercise No. 4 is in 4/4 time. The treble staff shows a sequence of chords: E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, E4-G4-A4, and a final E4-G4-A4 chord. The bass staff shows the corresponding fingerings: E4 (0), G4 (1), A4 (2), E4 (3), G4 (1), A4 (2), E4 (3), and a final E4 (0), G4 (1), A4 (2), E4 (3) chord. Chord diagrams are provided for the first, fourth, and seventh measures. The first diagram shows E4 (0), G4 (1), A4 (2). The fourth diagram shows E4 (0), G4 (1), A4 (2). The seventh diagram shows E4 (0), G4 (1), A4 (2). The final measure shows a double bar line and a repeat sign.

## No. 5

8va

13 M I T 14 15 R

## No. 6

8va

16 T M I 17 18 R

## No. 7

8va

19 T I A T I M 20 21 R

## No. 8

8va

22 T A I T M I 23 24 R

## No. 9

8va

25 T I M A M I T I M T I M 26 1 3 0 0 3 0 3 27 0 1 0 2 3 R

## No. 10

8va

28 T M I A M I T M I T M I 29 1 3 0 0 3 0 3 30 0 1 0 2 3 R

## No. 11

8va

31 I T M A 32 1 3 0 0 3 0 3 33 0 1 0 2 3 R

## No. 12

8va

34 A T M I 35 1 3 0 0 3 0 3 36 0 1 0 2 3 R

[illegible]

No. 16

8va

46 T M I A M I 47 48 R

## No. 17

8va

49 T I T I T I 0 1 0 1 0 1 50 0 3 0 3 0 3 51 0 1 0 0 2 3 R

## No. 18

8va

52 A M T T I 0 1 0 1 0 1 53 1 1 1 1 54 0 1 0 0 2 3 R

## No. 19

8va

55 A M T T I 0 1 0 1 0 1 56 1 1 1 1 57 0 1 0 0 2 3 R

## No. 20

8va

58 T T A M I 0 1 0 1 0 1 59 1 1 1 1 60 0 1 0 0 2 3 R

No. 21

8va

61

A A  
M M  
T T I

62

63

R

No. 22

8va

64

A A  
M M  
T T I

65

66

R

No. 23

8va

67

A A  
M M  
T T I

68

69

R

No. 24

8va

70

A A A  
M M M  
T T T I

71

72

R

No. 26

No. 27

No. 28

Page 7 / 31

## No. 29

85 TIMIAITI IAI

86 1 1 1 1 87 0. 1. 0. 2. 3.

R

## No. 30

88 TITMIATA MTI

89 1 1 1 1 90 0. 1. 0. 2. 3.

R

## No. 31

91 TIMAMI

92 1 1 1 1 93 0. 1. 0. 2. 3.

R

## No. 32

94 TAMIMA

95 1 1 1 1 96 0. 1. 0. 2. 3.

R



## No. 33

8va

97 T I A T I M

98

99

R

## No. 34

8va

100 T I T I M A

101

102

R

## No. 35

8va

103 T A M A M I

104

105

R

## No. 36

8va

106 M T I T I

107

108

R

## No. 37

8va

109 T M T I 0 0 0 0 0 0 0 0 110 1 1 1 1 111 0 1 0 2 3 2 3 2 3 2 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 0 3 R

## No. 38

8va

112 T I T I 0 0 0 0 0 0 0 0 113 1 1 1 1 114 0 1 0 2 3 2 3 2 3 2 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 0 3 R

## No. 39

8va

115 T I T A 0 0 0 0 0 0 0 0 116 1 1 1 1 117 0 1 0 2 3 2 3 2 3 2 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 0 3 R

## No. 40

8va

118 A A T I 0 0 0 0 0 0 0 0 119 1 1 1 1 1 1 1 1 120 0 1 0 2 3 2 3 2 3 2 0 0 0 0 0 0 0 0 2 0 2 0 2 0 2 0 0 3 R

## No. 41

8va

121 122 123

E B G D A E

R

## No. 42

8va

124 125 126

E B G D A E

R

## No. 43

8va

127 128 129

E B G D A E

R

## No. 44

8va

130 131 132

E B G D A E

R

## No. 45

8va

133 T A T A 0 0 0 0 0 0 0 0 134 1 1 1 1 1 1 1 1 135 0 1 0 2 3 R

## No. 46

8va

136 M T M T I 0 0 0 0 0 0 0 0 0 0 137 1 1 1 1 1 1 1 1 138 0 1 0 2 3 R

## No. 47

8va

139 T M M M 0 0 0 0 0 0 0 0 0 0 140 1 1 1 1 1 1 1 1 141 0 1 0 2 3 R

## No. 48

8va

142 M T M T I 0 0 0 0 0 0 0 0 0 0 143 1 1 1 1 1 1 1 1 144 0 1 0 2 3 R

No. 50

No. 51

No. 52

Page 13 / 31

No. 54

No. 55

No. 56

Page 14 / 31

No. 58

No. 59

No. 60

Page 15 / 31

## No. 61

8va

181 M T 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 182 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 183 0 1 0 2 3 R

E 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

B 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

G 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

D 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

A 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

E 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

## No. 62

8va

184 M T 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 185 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 186 0 1 0 2 3 R

E 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

B 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

G 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

D 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

A 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

E 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

## No. 63

8va

187 M T 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 188 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 189 0 1 0 2 3 R

E 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

B 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

G 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

D 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

A 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

E 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

## No. 64

8va

190 M T 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 191 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 192 0 1 0 2 3 R

E 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

B 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

G 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3

D 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0 1-1-1-1-1-1-1-1-1-1-1-1-1-1-1-1

A 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2

E 3-3-3-3-3-3-3-3-3-3-3-3-3-3-3-3 2-2-2-2-2-2-2-2-2-2-2-2-2-2-2-2



No. 66

No. 67

No. 68

Page 17 / 31

## No. 69

8va

205 T T I A M T 0 1 0 1 206 1 1 207 0 1 1 0 2 2 3 2 0 3 2 0 0 2 0 2 R

## No. 70

8va

208 A M T A M T I T 0 0 1 0 1 1 209 1 1 3 3 1 1 210 0 1 1 0 2 2 3 2 0 3 2 0 0 2 0 2 R

## No. 71

8va

211 T A M T A M T I T 0 0 1 0 1 1 212 1 1 3 3 1 1 213 0 1 1 0 2 2 3 2 0 3 2 0 0 2 0 2 R

## No. 72

8va

214 T T A M T A M T 0 0 1 0 1 1 215 1 1 3 3 1 1 216 0 1 1 0 2 2 3 2 0 3 2 0 0 2 0 2 R

No. 74

No. 75

No. 76

The image shows a musical score for the song "The Rose Tree". It includes a vocal melody and a guitar accompaniment. The vocal part is written in G major (one sharp) and 4/4 time. The guitar part is in standard tuning (E2-A2-D3-G3-B3-E4) and includes a key signature change to one sharp (F#) and a capo position of 2. The score is divided into measures, with measure numbers 226, 227, and 228 indicated. The guitar part includes a fretboard diagram showing the first 24 frets.

## No. 77

8va

229 T A M T A M T A M T

0 0 0 0 0 0 0 1 1 1 1 1 1 231 0

1 1 1 1 1 1 1 3 3 3 3 3 3 1

2 0 2 2 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 0 0 0 2 0 2 R

## No. 78

8va

232 A M T T A M T A M T

0 0 0 0 0 0 0 233 1 1 1 1 1 1 234 0

1 1 1 1 1 1 1 3 3 3 3 3 3 1

2 0 2 2 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 0 0 0 2 0 2 R

## No. 79

8va

235 A M T A M T I A M T

0 0 0 0 0 0 0 236 1 1 1 1 1 1 237 0

1 1 0 1 1 1 1 3 3 0 3 3 3 0 3 1

2 2 2 2 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 0 0 0 2 0 2 R

## No. 80

8va

238 A M T A M T A M I

0 0 0 0 0 0 0 239 1 1 1 1 1 1 1 240 0

1 1 1 1 1 1 1 3 3 3 3 3 3 3 1

2 0 2 2 0 0 0 0 0 0 0 0 0 0

3 3 3 3 3 3 3 2 0 0 0 2 0 2 R

## No. 81

8va

241 T I M I T T 0 0 0 242 1 1 1 1 243 0 1 0 2 3 R

## No. 82

8va

244 T M I M T T 0 0 0 0 245 1 1 1 1 1 1 1 246 0 1 0 2 3 R

## No. 83

8va

247 T I M I A T I M I 0 0 0 0 248 1 1 1 1 249 0 1 0 2 3 R

## No. 84

8va

250 T M I M A T 0 0 0 0 251 1 1 1 1 1 1 1 252 0 1 0 2 3 R

## No. 85

253 T I A I T I M I 0 1 0 0 0 0 1 0 254 1 0 0 0 3 0 0 0 0 3 0 255 0 1 0 0 2 3 R

## No. 86

256 T A I M T A I M 0 1 0 1 0 1 0 1 257 1 3 1 3 1 3 1 3 258 0 1 0 0 2 3 R

## No. 87

259 T I M A 0 1 0 1 0 1 0 1 260 1 3 1 3 1 3 1 3 261 0 1 0 0 2 3 R

## No. 88

262 T A M I 0 1 0 1 0 1 0 1 263 1 3 1 3 1 3 1 3 264 0 1 0 0 2 3 R

No. 90

No. 91

No. 92

Page 23 / 31

## No. 93

8va

277 A M I T

278

279

R

## No. 94

8va

280 T M I T T M I T T M I I T M I I

281

282

R

## No. 95

8va

283 T M I M I M I T I T I T I T I

284

285

R

## No. 96

8va

286 T I T I T A M I

287

288

R



## No. 97

8va

289 M A I M I T T 0 1 0 1 290 1 3 1 3 291 0 1 0 2 3

E B G D A E

R

## No. 98

8va

292 T I M I 0 1 1 0 1 293 3 3 1 3 294 0 1 0 2 3

E B G D A E

R

## No. 99

8va

295 M I T I 0 1 1 1 1 296 3 1 3 3 3 297 0 1 0 2 3

E B G D A E

R

## No. 100

8va

298 T A M I T A M I 0 0 0 0 0 0 0 0 0 1 299 1 1 1 1 1 1 1 1 1 1 300 0 1 0 2 3

E B G D A E

R

No. 102

No. 103

No. 104

Page 26 / 31

No. 106

No. 107

No. 108

Page 27 / 31

No. 110

No. 111

No. 112

Page 28 / 31

## No. 113

337

338

339

R

## No. 114

340

341

342

R

## No. 115

343

344

345

R

## No. 116

346

347

348

R

## No. 117

349

350

351

R

## No. 118

352

353

354

R

## No. 119

355

356

357

R

## No. 120

358

359

360

R

The great Italian Guitarist of the 19th Century, Mauro Giuliani, published his first Opus for guitar as right and left hand fingering exercises. He divided it into 4 parts. This TEF comprises all 120 Arpeggio Exercises of Part 1.

This Opus is in Public Domain and a copy of one of the first editions can be found on the Internet. I have remained for the most part faithful to Giuliani's fingerings. When this was first published, the designations P, I, M, and A for the right hand were not yet in common use. A caret was used as the P, a "." for I, ".." for M, and "..." for A. This was the standard of the

time period, and this system can be found in the originals of Mauro's contemporaries, such as Carcassi and Carulli.

For the MIDI playback, I have left the score at  $1/4 = 90$  except for the last few exercises, which I used  $1/4 = 60$ . For some exercises this will be very slow and for some, impossibly fast. I recommend that the student select a comfortable tempo for each exercise.

Also, please note that I show repeats for each arpeggio, but due to the length of this TEF, I do not have the MIDI repeat. I am certain the individual student will isolate each exercise or maybe even make individual TEF's of his choice of exercises. At that time, it would behove the student to add the repeats to the MIDI playback.

Here's Mauro Giuliani's Preface to this opus:

#### AUTHOR'S PREFACE TO THE FIRST EDITION OF THE METHOD

My favorite occupation was always the study of the guitar, and I aspired with all my powers to attain the highest perfection in the knowledge of this instrument.

I searched for the easiest and shorest way to attain my ends. I soon realized that I had to make my own way entirely and that this ideal which filled my spirit had not yet been attained by anyone.

But my zeal and my pursuance did give me some success, and soon. I wished to inform my colleagues about the fruits of my research by rearranging my teachings, to preserve them from any deviation, and to put in ther hands a guide both new and tried, which as far as I know, has never appeared.

These studies are the result of my labors ascertained by experience and practice; I dare present them to the public in an intimate persuasion that whoever wishes seriously to try them will be able to play expressively all that was composed in a more correct style for this instrument.

This work is destined to those who already have mastered the first elements, and who now desire to perfect themselves without the aid of an instructor.

It is divided in four parts:

First Part: Special exercise for the right hand, containing one hundred and twenty arpeffios in all combinations.

Second Part: Various examples of the more commonly used tones for the exercise of the fingers of the left hand.

Third Part: Other examples which contain the greater part of the embellishments, to which the instrument is susceptible.

Fourth Part: Twelve progressive lessons.